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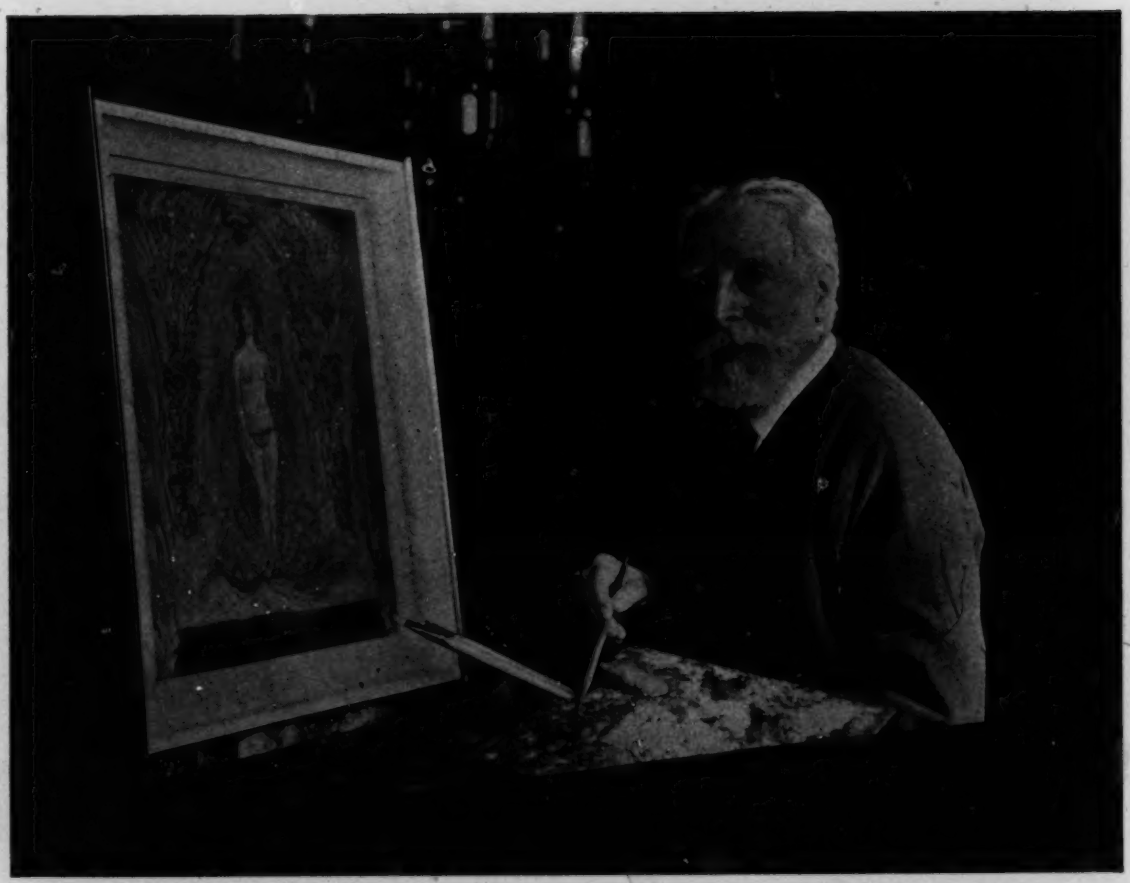
ENSOR

AN EXHIBITION ORGANIZED BY THE ARTS
COUNCIL OF GREAT BRITAIN
1946



James Ensor in his Studio

Photograph by R. Antony, Ostend

THE WORKS OF

JAMES ENSOR

An Exhibition

organized by the

Arts Council of Great Britain

THE ARTS COUNCIL OF GREAT BRITAIN

9 BELGRAVE SQUARE, LONDON

INTRODUCTION

BY

LÉO VAN PUYVELDE

Director of the Musées Royaux des Beaux-Arts de Belgique

THIS exhibition is a fresh manifestation of the British nation's goodwill towards Belgium. The initiative has been taken by The Arts Council of Great Britain, who sought an opportunity for displaying the work of Belgium's most distinguished living painter; and the Council's Art Director has done everything in his power to ensure that this exhibition does honour to Belgium. The people of Belgium, who have just expressed with so great enthusiasm their gratitude to the English troops who brought them deliverance, could not but be moved by this new gesture of friendship, both so graceful and so much valued.

The choice of the artist whose works are now shown is the best that could possibly have been made for the purpose. His art is eminently representative of the evolution of Belgian painting during the past sixty years. His biography is uneventful; born on 13 April 1860 at Ostend he has always lived there with the exception of three years spent in the Academy at Brussels, and he still paints there today.

At the beginning of Ensor's career Belgian art was bogged in a realism sometimes vulgar, sometimes sentimental and affected. This was the product of industrialism and determinism and found its expression in gloomy factories, grim streets of artizan dwellings, the hideous houses of the new rich, oppressive imitations of architectural styles of the past, clocks of cast-iron, and pictures which were photographic copies of some little corner in nature or of a trivial scene in everyday life. Every country in Europe had its Victorian era which multiplied pretentious and banal ugliness. It is to Ensor's great credit that he was the first in Belgium to save us from realism. Hardly had he left the Brussels Academy in 1880 when he proclaimed the artist's right to create in his own individual style and championed the beauty of atmosphere.

His *Lampiste,* dating from 1880, is a landmark. The black figure is softened by the greys around it. Middle-class ugliness still prevailed in the drawing-rooms which Ensor continued to paint for another ten years, but through his art there came the miracle of poetic visions presented through the shimmer of light. Progress in art comes through the full-blooded boldness of fearless innovators,

a boldness which produces a reaction from the conservative traditionalists who, however, end by giving ground.

Ensor paints under the natural impulse of his own vitality. He wants to express his exhilaration, his private joy, his dreams, his hallucinations, and sometimes his indignation, his hatred and even his whims; and he wants to do this in a painter's language which is honest, sincere, direct, increasingly exact and ever fresh. Like Van Gogh, whose tortured spirit and intensity in execution, however, he did not share, he was lonely, misunderstood, mocked.

Launched on his professional career he retired at once to Ostend. No one appreciated him. All the same he was to make his mark. He was seized with a frenzy of work, drawing and painting endlessly. He sought and found an individual style. The academics spurned his art. In 1880 *Le Chou* which now has an honourable place in the Musées Royaux at Brussels, was branded with 'turpitude'; in 1881 and 1883 *L'Après-midi à Ostende* and *La Mangeuse d'Huîtres*, both now in the Musée Royal at Antwerp, were rejected by the Salon at Brussels. In 1884 everything sent in to the Salon by the young artist was turned down. The young men were moving forward; but Ensor went beyond them and paid the price. His fellow-rebels, the group known as *Les XX* refused his contribution to their 1888 exhibition which included *Les Enfants à la toilette* (1886) and the first version of *La Tentation de St. Antoine* (1887). They did the same in 1890 rejecting *Les Masques devant la Mort* (1888) and *L'Étonnement du Masque Wouse* (1889). Again in 1904 the 'avantgarde' society *La Libre Esthétique* would not accept a single work by Ensor, but showed a whole group of paintings by the neo-impressionist Theo Van Rysselberghe.

Failure did not dishearten Ensor. Occasionally he retorted angrily in his vengeful writings or bitterly attacked selection panels and critics through the medium of his paintings and etchings. He cocked a snook at the public who neither wanted nor were able to understand him. More important, left to himself, he concentrated on his work. He did not bother to sell his pictures. What was the good of it? His attempts to find an outlet were vain; for seven years his *Salon bourgeois* was exhibited for sale by the owner of the Casino at Ostend. This did not prevent the artist working ceaselessly and believing in himself.

Appreciation came but slowly. The poet Emile Verhaeren was the first to devote a monograph to him in 1908. Then after the first world war friends and connoisseurs declared themselves to be his ardent admirers. A great artist is always in advance of his time. The public follow behind by at least one generation. In 1920 the Giroux gallery in Brussels organized his first one-man show. It was a revelation to many. The following year *L'Art Contemporain*, a society in Antwerp for advanced artists, built their exhibition round him. Ensor's reputation was finally established in Belgium by a retrospective exhibition of his work held in 1929 at the Palais des Beaux-Arts in Brussels. Museums sought his more important

paintings. He was decorated by the Belgian Government and created a baron by the King. As a man he had at last been honoured. As an artist he went on working.

* * * *

Ensor is, above all, a painter—not a thinker, not a poet. The truth that he affirms is of limited application. It is a subjective truth springing from his pleasure in the beauty of external appearances and of his dreams about them. Under the impulse of his emotion his imagination conceives an interplay of visionary forms, rhythms, colours. His delight is in this interplay and its realization of visions on canvas, paper, and copper-plate.

It is useless to look for any evolutionary thread in this artist's output. His development is not logical or precise, following the canons established by the art historians. In it fantasy reigns supreme. It flirts in turn with all the tendencies of our age; it never becomes a convention; it is reflected in a thousand facets. It may deal repeatedly with the same motifs but each time the feeling, the observation and the expression are different. In painting the human face he often uses masks to typify character and every time he gets a new effect.

Ensor has great technical diversity. Sometimes he works with a rich impasto; sometimes his pigment is so thin that it allows the priming to grin through. He uses palette knife, brush and sable. In his etchings, he flicks the surface or according to his mood thrusts deep into the copper. In execution he is versatile in the extreme. But he is always himself, a being infinitely versatile himself.

This diversity and the ease with which he expresses himself, his sincerity and his directness, preserve in his art that frank youthfulness which compels our admiration. The essential quality of Ensor's art is this gift of innocence, the gift of perpetual wonder. The subject of the picture matters little to him; he changes it or pokes fun at it with impish delight. What counts is the mystery, the miracle of his atmospheric colour. With him we delight in seeing a colour-laden light on everything, in travelling through a strange country of dreams and legends, and in attending his eminently expressive assemblies of grotesque figures. With him we revel in the luminous fairyland which he invents with its shimmer of pure harmonious colour.

I have no fears about the reaction to Ensor's work abroad. When in 1939 I organized a large exhibition of his work in Paris for the Gazette des Beaux-Arts, the French found him to be a great painter. Now the British will discover him to be also a great poet full of humour. I only regret that G. K. Chesterton is no longer there; how he would have enjoyed the streak of English wit in him, coming from his English descent.

The art of Ensor will now be seen by the outside world. Belgians like to call him their prince of painters. We dare to hope that this claim, made for an artist who has kept his pristine youth and vigour for sixty years, is not prompted solely by national pride but will be confirmed by an international verdict. (*Translation*)

ACKNOWLEDGEMENTS

JAMES ENSOR, Belgium's greatest painter of the past century, was born in 1860 of an English father and a Flemish mother and was a British subject until 1930 when he became a Belgian, and, at the same time, a baron. He has lived at Ostend all his life but he is little known in this country; and while there have been a number of one-man shows of his work on the Continent and an exhibition of his etchings and later paintings at the Leicester Galleries in 1936, this is the first comprehensive public exhibition in England to be devoted to this master. The British public will find much in his work to remind us of his English ancestry on one side. For if he is the descendant of Bosch, Breughel and Rubens, so too Constable, Turner, Hogarth and Rowlandson have a share in his artistic make-up.

The exhibition, although restricted in size, contains a representative collection of his best paintings, some drawings, and a number of his remarkable etchings, including works from the National Collections in Brussels and Antwerp and from the gallery at Liége, whose picture was formerly at Mannheim and was sold in Zürich by the Nazi government. Difficulties of transport prevented the inclusion of some of the larger early pictures, such as the famous *Mangeuse d'Huîtres* at Antwerp.

Our sincere thanks are due to Monsieur Buisseret, the Belgian Minister of Education, for his sympathy and help in obtaining the works loaned from public collections. The exhibition could not have materialized but for the very great generosity of the many private owners who have contributed by far the greater part of the show. They must allow us to thank them collectively for their splendid gesture. The choice of these works was much assisted by a visit to the Ensor Exhibition organized in Brussels last November by the Galerie Georges Giroux at the instance of its director, Monsieur Gaston Hiard, who urged that the opportunity thus presented should be taken advantage of and who has given every kind of practical help. Monsieur Georges Willems has kindly provided much information, and his catalogue of the exhibition held in November has been freely drawn upon for the compilation of this catalogue.

We are indebted to Monsieur Delen and Monsieur Ochs, the Directors of the galleries at Antwerp and Liége, and above all to Monsieur L. Van Puyvelde, the Director of the Musées Royaux de Belgique, Brussels, not only for contributing the introduction to this catalogue but also for supervising the collection of the works in Belgium. Valuable help has also been given by Mr. Montagu-Pollock and Miss Ching of the Foreign Office, and by Mr. De Saumarez of the British Embassy in Brussels. Monsieur R. Antony has kindly allowed us to reproduce his photograph of the artist in his studio as the frontispiece to this catalogue.

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THE CATALOGUE

Paintings

1. BOAT AGROUND (Bateau Échoué). *Lent by Baron A. de Broqueville.*
Signed and dated 1876.
Board. 11½ by 8½ inches.
EXHIBITED: Brussels, 1945.

2. BATHING-MACHINE ON THE SHORE (Cabine sur la Plage). *Lent by Monsieur Van Geluwe.*
Signed and dated 1877.
Board. 8½ by 7 inches.
EXHIBITED: Brussels, 1945.

3. THE GIRL WITH THE RETROUSSÉ NOSE (La Femme au Nez Retroussé). *Lent by the Musée Royal des Beaux-Arts, Antwerp.*
Signed and dated 1879.
Canvas. 21¼ by 17¾ inches.
EXHIBITED: Brussels, 1910, 1920, 1929; Paris, 1916; Venice, 1914.
ILLUSTRATED: Fierens, p. 39; Fosca, pl. 2; etc.

4. THE LAMP TRIMMER (Le Lampiste). *Lent by the Musées Royaux des Beaux-Arts, Brussels.*
Signed and dated 1880.
Canvas. 58¾ by 36 inches.
EXHIBITED: Brussels, 1883, 1884, 1929; Paris, 1932; Amsterdam, 1931.
ILLUSTRATED: Fierens, p. 47; Leroy, pl. 10; Colin, 1931, pl. 2; etc.

5. SNOW IN THE RUE DE FLANDRE (Rue de Flandre sous la Neige). *Lent by Colonel L. Franck, C.B.E.*
Signed. 1880.
Canvas. 19 by 11¾ inches.
EXHIBITED: Brussels, 1929.
ILLUSTRATED: Fierens, p. 53.

6. RUSSIAN MUSIC (La Musique Russe). *Lent by the Musées Royaux des Beaux-Arts, Brussels.*
Signed and dated 1881.
Canvas. 52½ by 43¼ inches.
EXHIBITED: Brussels, 1881, 1886, 1920, 1929; Ghent, 1913; Madrid, 1916; Paris, 1916, 1932; Rome, 1933; Venice, 1914.
ILLUSTRATED: Fosca, pl. 5; De Ridder, pl. 6; Leroy, pl. 18; Fierens, p. 59.

7. FANS AND FABRICS (Éventails et Étoffes). *Lent by Mademoiselle A. Boogaerts.*
Signed and dated 1881.
Canvas. 19 by 21 inches.
EXHIBITED: Brussels 1929, 1945; Paris, 1932.

8. FLOWERS AND VASES (Fleurs et Porcelaines). *Lent by Monsieur C. Jussiant.*
Signed and dated 1881.
Canvas. 33½ by 19¼ inches.
EXHIBITED: Brussels, 1945.

9. PORTRAIT OF THE ARTIST'S MOTHER (Portrait de la Mère de l'Artiste). *Lent by the Musées Royaux des Beaux-Arts, Brussels.*
Signed and dated 1882.
Canvas. 39 by 31½ inches.
EXHIBITED: Brussels, 1929.
ILLUSTRATED: Fierens, p. 67.

10. COTTAGES ON THE DUNES (Maisonnettes dans les Dunes). *Lent by Monsieur Van Gelder.*
Signed and dated 1882.
Canvas. 13 by 15¼ inches.
EXHIBITED: Brussels, 1945.
ILLUSTRATED: Giroux, pl. 2.

11. THE EDGE OF THE WOOD, OSTEND (Lisière du Bois à Ostende). *Lent by Monsieur B. Goldschmidt.*
Signed and dated 1883.
Canvas. 24¼ by 30¾ inches.
EXHIBITED: Venice 1914; Brussels, 1929, 1945; Paris, 1939.
ILLUSTRATED: Van Puyvelde, pl. 9.

12. HARE AND CROW (Lièvre et Corbeau). *Lent by the Galerie Georges Giroux.*
Signed and dated 1883.
Canvas. 39¼ by 31½ inches.
EXHIBITED: Brussels, 1929, 1945.
ILLUSTRATED: Fierens, p. 74; Giroux, pl. 3.

13. ENSOR IN A HAT WITH FLOWERS (Ensor au Chapeau Fleuri). *Lent by Mademoiselle A. Boogaerts.*
Signed and dated 1883.
Canvas. 30 by 24¼ inches.
EXHIBITED: Brussels, 1929, 1945.
ILLUSTRATED: Schwob, pl. 23; Fierens, p. 75.

14. THE ROOFS OF OSTEND (Les Toits d'Ostende). *Lent by Colonel L. Franck, C.B.E.*
Signed. 1884.
Canvas. 43¼ by 51 inches.
EXHIBITED: Brussels, 1929; Paris, 1939.
ILLUSTRATED: Fierens, p. 76.

15. SKELETONS LOOKING AT CHINOISERIES (Squelettes regardant Chinoiseries). *Lent by Monsieur L. Bogaerts.*
Signed and dated 1885.
Canvas. 39½ by 23¼ inches.
EXHIBITED: Brussels, 1929, 1945.
ILLUSTRATED: Fierens, p. 83.

16. THE DESCENT FROM THE CROSS (La Descente du Croix). *Lent by Mademoiselle A. Boogaerts.*
For a later version of this subject see No. 45.
Signed and dated 1886.
Wood panel. 23½ by 18½ inches.
EXHIBITED: Brussels, 1929.

17. CHRIST IN TORMENT (Le Christ Tourmenté). *Lent by Monsieur A. De Kinder.*
Signed and dated 1888.
Canvas. 21¼ by 27½ inches.
EXHIBITED: Brussels, 1892, 1920, 1929, 1930, 1945; Madrid, 1928.
ILLUSTRATED: Giroux, pl. 4.

18. THE HAUNTED CHIMNEY (La Cheminée Hantée). *Lent by Monsieur A. De Kinder.*
Signed and dated 1888.
Wood panel. 9¼ by 6¼ inches.
EXHIBITED: Brussels, 1945.

19. BY THE WINDOW (A la Fenêtre). *Lent anonymously.*
Signed. About 1888.
Wood panel. 9¼ by 6¼ inches.

20. SKELETONS WANTING TO WARM THEMSELVES (Squelettes voulant se chauffer). *Lent by Baron R. Gendebien.*
Signed and dated 1889.
Canvas. 29½ by 23½ inches.
EXHIBITED: Brussels, 1890, 1929, 1938, 1945; Berne, 1926; Paris, 1932; Amsterdam, 1946.
ILLUSTRATED: Fierens (in colour), p. 57.

21. THE ASSASSINATION (L'Assassinat). *Lent by Monsieur M. Mabille.*
Signed and dated 1890.
Canvas. 23½ by 29½ inches.
EXHIBITED: Brussels, 1929, 1945; Paris, 1932.
ILLUSTRATED: De Ridder, pl. 32; Fierens (in colour), p. 65.

22. A CANTANKEROUS PERSON (Figure Revêche). *Lent by Monsieur M. Mabille.*
Signed and dated 1890.
Wood panel. 9¼ by 7½ inches.
EXHIBITED: Brussels, 1929, 1945.

23. SKELETONS QUARRELLING OVER A RED HERRING (Squelettes se disputant un Hareng Saur). *Lent by Monsieur B. Goldschmidt.*
There is a play on the artist's name in the original title of the picture.
Signed. 1891.
Wood panel. 8 by 6 inches.
EXHIBITED: Brussels, 1929, 1945.
ILLUSTRATED: La Plume, p. 5; Colin, 1921, p. 46.

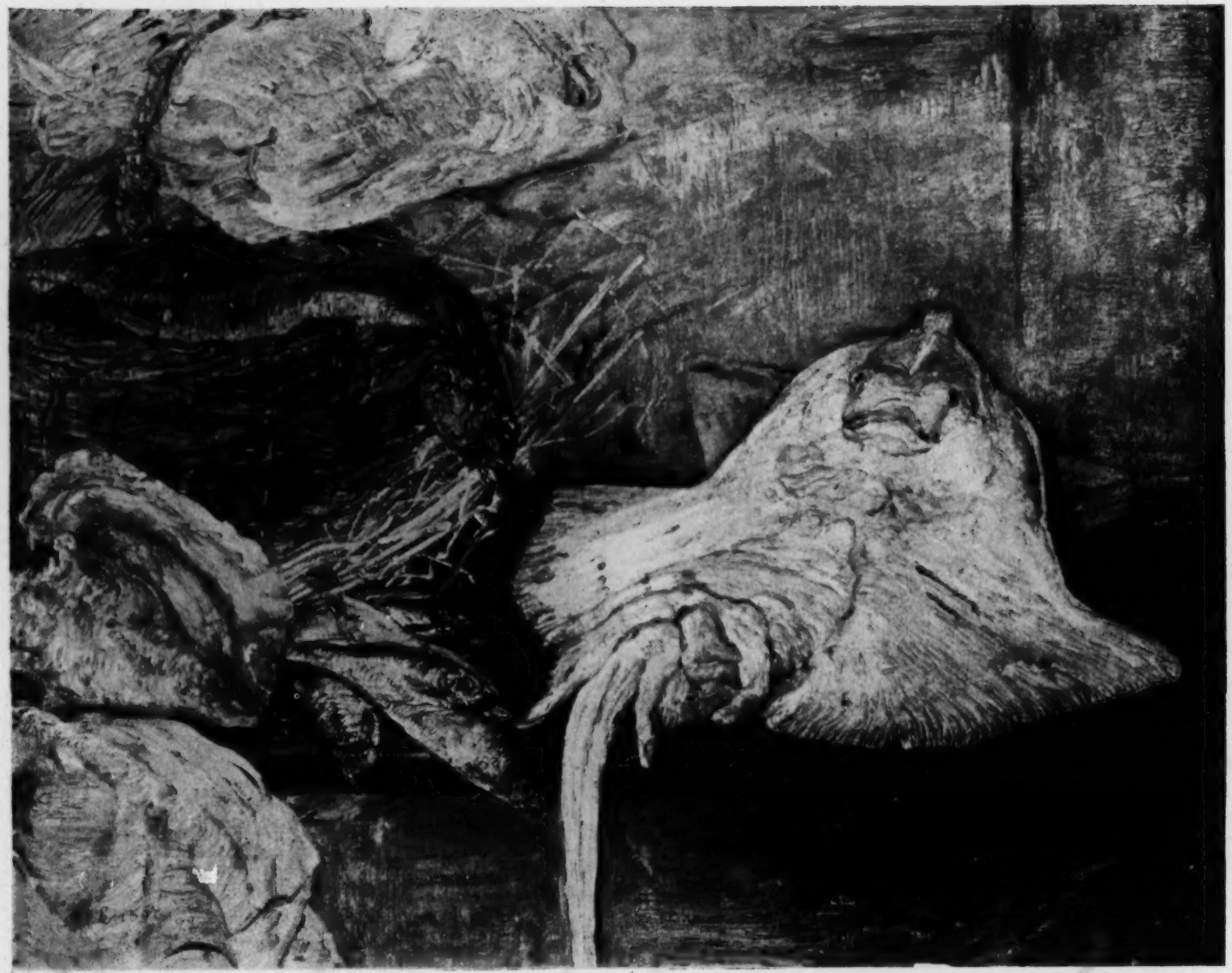
Plate I

No. 3. The Girl with the Retroussé Nose

Lent by the Musée Royal, Antwerp

No. 2. Bathing-Machine on the Shore

Lent by M. Van Geluwe



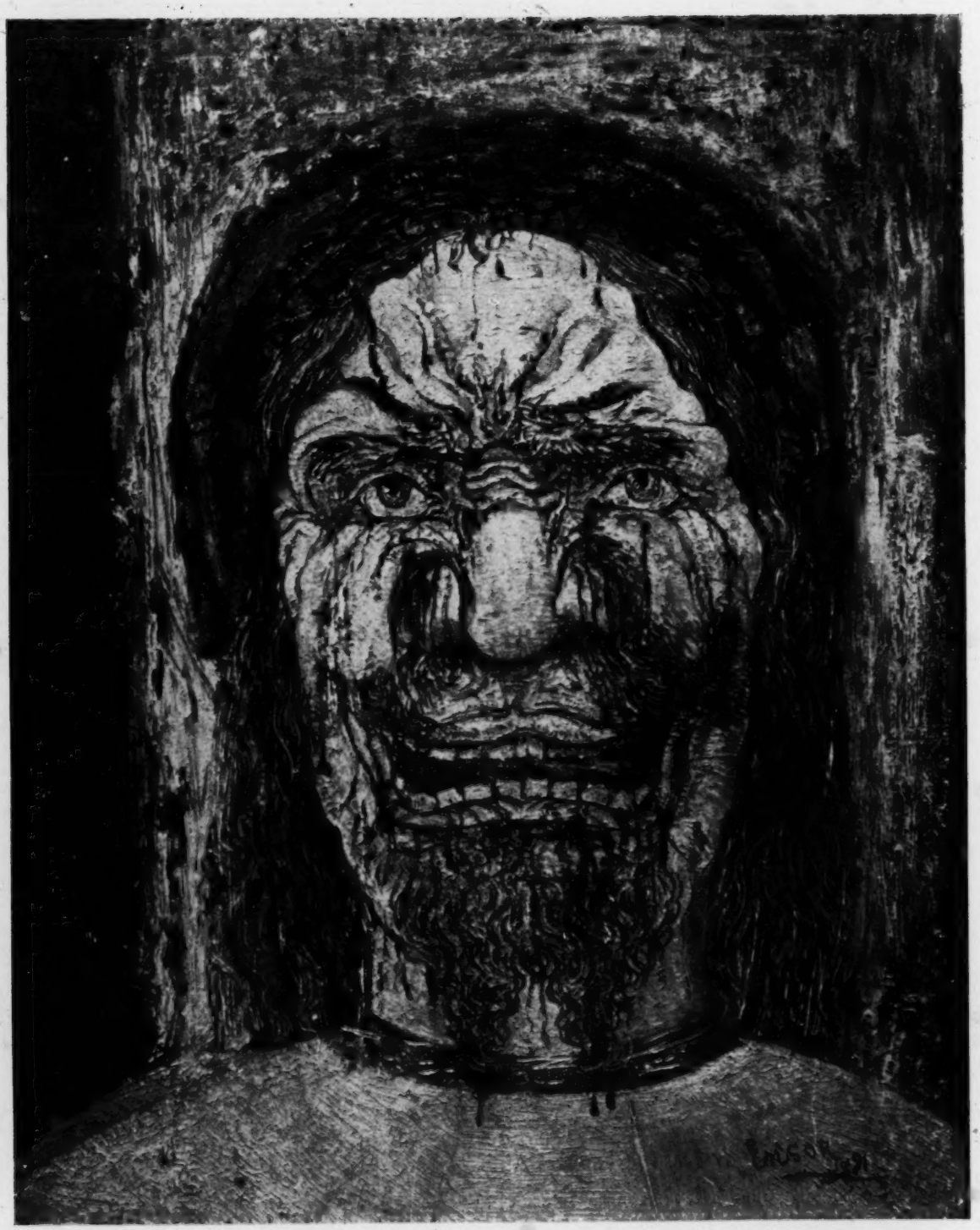
No. 31. The Skate

Lent by the Musées Royaux des Beaux-Arts, Brussels

Plate IV

No. 20. Skeletons wanting to warm themselves *Lent by Baron Gendebien*

Plate V



No. 30. The Man of Sorrows

Lent by M. R. Leten

No. 28. Ecce Homo

Lent by M. G. Beun

No. 29. Clowns Singing

Lent by M. M. Mabille

No. 84. Battle of the Golden Spurs

Lent by Mr. Campbell Dodgson, C.B.E.

24. THE TRAGIC MUSICIANS (Les Musiciens Tragiques). *Lent by Monsieur A. De Kinder.*
Signed and dated 1891.
Wood panel. 6¼ by 9¼ inches.
EXHIBITED: Brussels, 1892, 1929, 1945.
ILLUSTRATED: Haesaerts, p. 152; Fierens, p. 108.

25. MUSIC IN THE RUE DE FLANDRE (La Musique dans la rue de Flandre). *Lent by the Musée Royal des Beaux-Arts, Antwerp.*
Signed and dated 1891.
Canvas. 10 by 7½ inches.
EXHIBITED: Brussels, 1920, 1929; Paris, 1932, 1939.
ILLUSTRATED: Van Puyvelde, pl. 18; Fierens, p. 115.

26. STILL LIFE WITH CHINOISERIES (Nature Morte avec Chinoiseries). *Lent by the Musée Royal des Beaux-Arts, Antwerp.*
Signed. 1891.
Canvas. 39½ by 30¾ inches.

27. MASKS' BAPTISM (Baptême de Masques). *Lent by Mademoiselle A. Boogaerts.*
Signed and dated 1891.
Wood panel. 7½ by 8½ inches.
EXHIBITED: Brussels, 1892, 1945.
ILLUSTRATED: Fierens, p. 104.

28. ECCE HOMO (Ecce Homo). *Lent by Monsieur G. Beun.*
Signed and dated 1891.
Wood panel. 4¾ by 6¼ inches.
EXHIBITED: Brussels, 1929, 1945.
ILLUSTRATED: Haesaerts, p. 208; La Plume.

29. CLOWNS SINGING (Chanteurs Grotesques). *Lent by Monsieur M. Mabille.*
Signed and dated 1891.
Wood panel. 6¼ by 8¼ inches.
EXHIBITED: Brussels, 1929, 1945.
ILLUSTRATED: Colin, 1931.

30. THE MAN OF SORROWS (L'Homme de Douleur). *Lent by Monsieur R. Leten.*
Signed. 1891.
Panel. 8¼ by 6¼ inches.
EXHIBITED: Brussels, 1920, 1929, 1945.
ILLUSTRATED: Haesaerts, p. 200; Cahiers de Belgique, No. 1.

31. THE SKATE (La Raie). *Lent by the Musées Royaux des Beaux-Arts, Brussels.*
Signed and dated 1892.
Canvas. 31½ by 39 inches.
EXHIBITED: Paris, 1928, 1939.
ILLUSTRATED: Fierens (in colour), p. 81; Van Puyvelde, pl. 20; Fosca, pl. 10.

32. MONSIEUR AND MADAME ROUSSEAU TALKING TO SOPHIE YOTEKO (M. et Mme. Rousseau parlant avec Sophie Yoteko). *Lent by Madame J. Demany.*
Signed and dated 1892.
Wood panel. 4½ by 6¼ inches.
EXHIBITED: Brussels, 1945.

33. FLOWERS (Fleurs). *Lent by Monsieur B. Goldschmidt.*
Signed and dated 1892.
Wood panel. 10½ by 17½ inches.
EXHIBITED: Brussels, 1929, 1945.

34. STRANGE MASKS (Masques Singuliers). *Lent by the Musées Royaux des Beaux-Arts, Brussels.*
'Traqué par les suiveurs, je me suis confiné joyeusement au pays solitaire de narquoisie, où règne le masque, tout de violence, de lumière et d'éclat. Le masque me dit: fraîcheur de ton, décor somptueux, grands gestes inattendus, expression suraiguë, exquise turbulence.' (J. Ensor.)
Signed and dated 1892.
Canvas. 39½ by 31½ inches.
EXHIBITED: Paris, 1939.
ILLUSTRATED: Fierens (in colour), p. 73; Van Puyvelde, pl. 21.

35. SAINT BABYLAS PREACHING (Prêche de St. Babylas). *Lent by Monsieur M. Mabille.*
Saint Babylas was Bishop of Antioch in the reign of Emperor Gordianus (A.D. 238–244).
Signed and dated 1892.
Wood panel. 18 by 15 inches.
EXHIBITED: Brussels, 1929, 1945.

36. SHELLS (Coquillages). *Lent by Baron A. de Broqueville.*
Signed and dated 1895.
Canvas. 32 by 39½ inches.
EXHIBITED: Brussels, 1920, 1929, 1945; Paris, 1932.
ILLUSTRATED: Colin, 1930, pl. 309; De Ridder, pl. 37; Fierens, p. 105.

37. FLOWERS AND CHINESE VASES (Fleurs et Vases chinois). *Lent by Monsieur B. Goldschmidt.*
Signed and dated 1896.
Canvas. 39½ by 32 inches.
EXHIBITED: Brussels, 1929, 1945; Paris, 1939.
ILLUSTRATED: Giroux, pl. 7.

38. SHELLS (Coquillages). *Lent by Monsieur B. Goldschmidt.*
Signed and dated 1896.
Wood panel. 7¼ by 10½ inches.
EXHIBITED: Brussels, 1945.

39. DEATH AND MASKS (Les Masques et la Mort). *Lent by the Musée des Beaux-Arts, Liége.*
This picture was formerly in the gallery at Mannheim and was sold at Zürich by the Nazis who included it in their purge of 'degenerate art'.
Signed and dated 1897.
Canvas. 30⅞ by 39¼ inches.
ILLUSTRATED: Schwob, pl. 39.

40. THE ARTIST SURROUNDED BY MASKS (Le Peintre entouré de Masques). *Lent by Monsieur C. Jussiant.*
Signed and dated 1899.
Canvas. 46½ by 32½ inches.
EXHIBITED: Brussels, 1929, 1945.
ILLUSTRATED: Leroy, p. 146; Schwob, pl. 34.

41. BOATS AGROUND (Barques Échouées). *Lent by Monsieur J. Van Weyenbergh.*
Signed and dated 1900.
Canvas. 23½ by 29⅞ inches.
EXHIBITED: Brussels, 1920, 1929, 1945; Paris, 1939.
ILLUSTRATED: Fierens, p. 129.

42. PIERROT AND SKELETONS (Pierrot et Squelettes). *Lent by Monsieur Jussiant.*
Signed. 1907.
Canvas. 19½ by 23½ inches.
ILLUSTRATED: Fierens, p. 132.

43. THE TOPERS (Les Pochards). *Lent by Monsieur M. Cuvelier.*
Signed. 1910.
Canvas. 31½ by 39¼ inches.
EXHIBITED: Brussels, 1929, 1945.
ILLUSTRATED: Colin, 1931, pl. 16.

44. CHARACTERS IN FRONT OF THE POSTER FOR 'LA GAMME D'AMOUR' (Personnages devant l'Affiche de la Gamme d'Amour). *Lent by Monsieur B. Goldschmidt.*
Between 1912 and 1920 Ensor composed some music including the ballet *La Gamme d'Amour* for which he also designed the scenery and costumes.
Signed. 1914.
Canvas. 34¼ by 28 inches.
EXHIBITED: Frankfurt, 1929; Lyons, 1931; Brussels, 1931, 1945; Paris, 1939.
ILLUSTRATED: De Ridder, pl. 46.

45. THE DESCENT FROM THE CROSS (La Descente de Croix). *Lent by Monsieur F. Malisoux.*
Signed. 1920.
Canvas. 25½ by 19½ inches.
EXHIBITED: Brussels, 1945.

46. THE SEVEN DEADLY SINS (Les Sept Péchés Capitaux). *Lent by Monsieur F. Malisoux.*
Signed. 1922.
Canvas. 21½ by 29 inches.
EXHIBITED: Amsterdam, 1931; Paris, 1932; Brussels, 1945.

47. BELLES IN THE PARK (Le Parc aux Oiselles). *Lent by Mr. A. Reisiger.*
Signed. 1926.
Canvas. 20 by 23 inches.
EXHIBITED: London 1936.

48. THE TEMPTATION OF ST. ANTHONY (La Tentation de St. Antoine). *Lent by Baron A. de Broqueville.*
Signed. 1927.
Canvas. 23½ by 27½ inches.
EXHIBITED: Brussels, 1929, 1945.

49. VASES AND MASKS (Porcelaines et Masques). *Lent by the Right Honourable the Earl of Sandwich.*
Signed. 1929.
Canvas. 23 by 29 inches.
EXHIBITED: London, 1936.

50. SHELLS (Coquillages). *Lent by Mr. C. S. Collinson.*
Signed. 1931.
Canvas. 24½ by 20 inches.
EXHIBITED: Paris, 1939; Brussels, 1945.

51. FRUIT IN THE SUN (Fruits au Soleil). *Lent by Baron A. de Broqueville.*
Signed. 1935.
Canvas. 15½ by 23½ inches.
EXHIBITED: Brussels, 1945.

52. THE RIDE OF THE VALKYRIES (Chevauchée des Walkyries). *Lent by Baron A. de Broqueville.*
Signed. 1938.
Canvas. 23½ by 27 inches.
EXHIBITED: Brussels, 1945.
ILLUSTRATED: Van Puyvelde, pl. 30; Fierens, p. 43.

Drawings

53. FISHERMAN WITH A BASKET (Pêcheur au Panier). *Lent by Mademoiselle A. Boogaerts.*
Signed and dated 1880.
29½ by 23½ inches.
ILLUSTRATED: Fierens, p. 50.

54. SAILOR BOY SEATED (Jeune Marin Assis). *Lent by Mademoiselle A. Boogaerts.*
Signed and dated 1880.
29½ by 23¼ inches.
ILLUSTRATED: Fierens, 1944, p. 13.

55. DEATH PURSUING THE HUMAN FLOCK (La Mort poursuivant le Troupeau des Humains). *Lent by Monsieur M. Mabille.*
Signed and dated 1882.
Paper. 8½ by 6¾ inches.

56. PORTRAIT OF THE ARTIST (Portrait de l'Artiste). *Lent by Monsieur M. Mabille.*
Signed and dated 1885.
Paper. 8½ by 6¾ inches.
ILLUSTRATED: Fierens, 1944, pl. 28.

57. CALVARY (Le Calvaire). *Lent by Mademoiselle A. Boogaerts.*
Signed and dated 1886.
Wood panel. 6¾ by 8¾ inches.

58. ANGELS KEEPING VIGIL OVER CHRIST (Le Christ veillé par des Anges). *Lent by Monsieur M. Mabille.*
Signed and dated 1886.
Wood panel. 6¾ by 8 inches.
EXHIBITED: Brussels, 1929.

59. FIGHT BETWEEN THE TRAMPS DÉSIR AND RISSOLÉ (Combat des Pouilleux Désir et Rissolé). *Lent by Monsieur M. Mabille.*
Signed. 1887.
Paper. 13½ by 8½ inches.
EXHIBITED: Brussels, 1929.

60. CHRIST IN AGONY (Le Christ Agonisant). *Lent by the Musées Royaux des Beaux-Arts, Brussels.*
Signed and dated 1888.
23¼ by 29 inches.
EXHIBITED: Brussels, 1929.
ILLUSTRATED: Fierens, p. 90.

61. WOMAN SEWING (Femme Cousant). *Lent by Mademoiselle A. Boogaerts.*
Signed. 1888.
8¼ by 7¼ inches.
EXHIBITED: Brussels, 1929.
ILLUSTRATED: Fierens, p. 88.

62. PORTRAIT OF MADEMOISELLE LIBERT (Portrait de Mlle. Libert). *Lent by Madame J. Demany.*
Signed and dated 1886.
6½ by 4¼ inches.
EXHIBITED: Brussels, 1945.

63. MUSICAL SKELETONS (Squelettes musiciens). *Lent by Monsieur M. Mabille.*
Signed. 1888.
Wood panel. 8 by 6¼ inches.
EXHIBITED: Brussels, 1929.

64. MME. ROUSSEAU AT THE MICROSCOPE (Mme. Rousseau au microscope). *Lent by Mademoiselle A. Boogaerts.*
Signed and dated 1889.
9½ by 7¼ inches.

65. CHRIST REVILED (Le Christ insulté). *Lent by Monsieur M. Mabille.*
Signed. 1890.
Wood panel. 7½ by 9¼ inches.

66. BATTLE OF THE GOLDEN SPURS (La Bataille des Éperons d'Or). *Lent by the Musées Royaux des Beaux-Arts, Brussels.*
(See also the etching of this subject, No. 84.)
Signed and dated 1891.
14¾ by 18 inches.
EXHIBITED: Brussels, 1929.
ILLUSTRATED: Fierens, 1944, pl. 40.

67. STUDIES (Feuille d'étude). *Lent by Monsieur M. Mabille.*
Signed and dated 1891.
Paper. 9¼ by 11¼ inches.
ILLUSTRATED: Fierens, 1944, pl. 42.

68. THE MIRACLE OF THE FISHES (La Multiplication des Poissons). *Lent by Monsieur M. Mabille.*
Signed. 1891.
Wood panel. 6¼ by 8 inches.

69. A ROUT OF OLD SOLDIERS (Les Soudards débandés). *Lent by Monsieur M. Mabille.*
Signed and dated 1892.
Wood panel. 6¼ by 8 inches.
EXHIBITED: Brussels, 1929.
ILLUSTRATED: Fierens, 1944, pl. 43.

70. REFINEMENTS OF PERSIAN TORTURE (Petits supplices persans). *Lent by Mademoiselle A. Boogaerts.*
Signed. 1896.
7½ by 9¼ inches.

71. SKELETONS PLAYING BILLIARDS (Squelettes jouant au billard). *Lent by Monsieur M. Mabille.*
Signed and dated 1903.
Paper. 9¼ by 11¼ inches.
EXHIBITED: Brussels, 1929.

Etchings

72. THE ORCHARD (Le Verger). *Lent by Mr. Campbell Dodgson, C.B.E.*
Signed. 1885.
6¼ by 9¼ inches.
ILLUSTRATED: La Plume, p. 95; Delteil, No. 2.

73. LARGE VIEW OF MARIAKERKE (Grande Vue de Mariakerke). *Lent by Mr. Campbell Dodgson, C.B.E.*
Signed. 1887.
8¾ by 10¼ inches.
ILLUSTRATED: Fierens, p. 189; La Plume, p. 12; Delteil, No. 13.

74. THE GARDEN OF LOVE (Le Jardin d'Amour). *Lent by Mr. Campbell Dodgson, C.B.E.*
Signed. 1888.
5¾ by 4 inches.
ILLUSTRATED: Delteil, No. 61.

75. DEVILS BELABOURING ANGELS AND ARCHANGELS (Diables rossant Anges et Archanges). *Lent by Mr. Campbell Dodgson, C.B.E.*
Signed and dated 1888.
10¼ by 12 inches.
ILLUSTRATED: La Plume, p. 64; Delteil, No. 23.

76. THE GREAT BASIN AT OSTEND (Le Grand Bassin d'Ostende). *Lent by Mr. Campbell Dodgson, C.B.E.*
Signed and dated 1888.
7 by 9¼ inches.
ILLUSTRATED: La Plume, p. 78; Fierens, p. 151; Delteil, No. 45.

77. BOATS HAULED ASHORE (Barques Échouées). *Lent by Mr. Campbell Dodgson, C.B.E.*
Signed and dated 1888.
7 by 9¼ inches.
ILLUSTRATED: La Plume, p. 21; Delteil, No. 49; Schwob, pl. 6.

78. THE STREET LAMP (Le Réverbère). *Lent by Mr. B. L'Argent Bell.*
Signed. 1888.
3¼ by 2¾ inches.
ILLUSTRATED: La Plume, p. 4; Delteil, No. 21.

79. THE SKATERS (Les Patineurs). *Lent by Mr. B. L'Argent Bell.*
Signed and dated 1889.
7½ by 9 inches.
ILLUSTRATED: La Plume, p. 40; Delteil, No. 65.

80. WINDMILL AT SLYKENS (Moulin à Slykens). *Lent by Mr. B. L'Argent Bell.*
Signed. 1891.
2¾ by 4 inches.
ILLUSTRATED: La Plume, p. 7; Delteil, No. 82.

81. DEMONS PESTERING ME (Demons me turlupinant). *Lent by Mr. B. L'Argent Bell.*
Signed and dated 1895.
4¾ by 6¼ inches.
ILLUSTRATED: La Plume, p. 33; Delteil, No. 91; Schwob, pl. 10.

82. AN INVALID PAUPER WARMING HIMSELF (Pouilleux indisposé se chauffant). *Lent by Mr. B. L'Argent Bell.*
An oil painting of this subject dated 1882 belonging to the Museum at Ostend was destroyed during the war.
Dated 1895.
6¼ by 4¾ inches.
ILLUSTRATED: Delteil, No. 89.

83. THE DEVILS DZITTS AND HIHANOX LEADING CHRIST TO HELL (Les diables Dzitts et Hihanox conduisant le Christ aux Enfers). *Lent by Mr. Campbell Dodgson, C.B.E.*
Signed and dated 1895.
5¾ by 7 inches.
ILLUSTRATED: Delteil, No. 88.

84. THE BATTLE OF THE GOLDEN SPURS (La Bataille des Éperons d'Or). *Lent by Mr. Campbell Dodgson, C.B.E.*
(See also the drawing of this subject, No. 66.)
Signed. 1895.
7 by 9¼ inches.
ILLUSTRATED: Fierens, p. 155; Delteil, No. 95.

85. HOP-FROG'S VENGEANCE (Vengeance de Hop-Frog). *Lent by Mr. Campbell Dodgson, C.B.E.*
After the story by Edgar Allan Poe.
Signed and dated 1898.
14 by 9¾ inches.
ILLUSTRATED: La Plume, p. 32; Delteil, No. 112.

86. SMALL VIEW OF MARIAKERKE (Petite Vue de Mariakerke). *Lent by Mr. B. L'Argent Bell.*
Signed in pencil and dated 1900. Hand-tinted in watercolour by the artist.
3 by 4 inches.
ILLUSTRATED: Delteil, No. 117.

87. SLOTH (La Paresse). *Lent by Mr. Hans Hess.*
One of the series *Les Sept Péchés Capitaux*
Signed. 1902.
$3\frac{7}{8}$ by $5\frac{1}{2}$ inches.
ILLUSTRATED: Delteil, No. 119.

88. DEATH LORDING OVER THE SEVEN DEADLY SINS (Les Sept Péchés capitaux dominés par la Mort). *Lent by Mr. Hans Hess.*
The frontispiece to the series *Les Sept Péchés Capitaux.*
Signed. 1904.
$3\frac{1}{2}$ by $5\frac{1}{2}$ inches.
ILLUSTRATED: Delteil, No. 126.

WORKS OF REFERENCE

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